

VALUABLE MODERN PRINTS

THE PRIVATE COLLECTION
OF
WILLIAM T. EVANS, ESQ.
OF NEW YORK

TO BE SOLD
UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH
NEW YORK

1913



3053

ON FREE VIEW

FROM 9 A. M. UNTIL 6 P. M.

BEGINNING WEDNESDAY, MARCH 26, 1913

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

THE PRIVATE COLLECTION

OF

WILLIAM T. EVANS, ESQ.

(Prints. including Photos.)

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THURSDAY EVENING, APRIL 3RD, 1913
AT THE AMERICAN ART GALLERIES

AT 8.15 O'CLOCK

1913.

SMITHSONIAN
INSTITUTION
3053.

CATALOGUE
OF
VALUABLE PRINTS
MOSTLY BY THE
GREAT MODERN MASTERS
FORMING THE PRIVATE COLLECTION
OF
WILLIAM T. EVANS, ESQ.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE DATE HEREIN STATED

CATALOGUE COMPILED BY
CLEVELAND PALMER

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1913



CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery, in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

INTRODUCTION

THE group of works in black and white here catalogued is of special interest, outside of the large proportion of noteworthy items it contains, in that it represents the gleanings of many years by one who has long enjoyed a high reputation as a discriminating American collector. The fact that it is relatively small in mere numbers but serves to emphasize the careful deliberation with which Mr. Evans has chosen his prints, and to enhance the personal significance of his selection.

This has been limited exclusively (if we except the single Rembrandt portrait) to men of the modern school, and among these very largely to the two great artists who are now its universally recognized masters: Sir Seymour Haden and James A. McNeill Whistler. The combined representation of their work constitutes about two-thirds of the entire collection, and includes many very important plates. The impressions are in all cases excellent, but particular attention may be directed to those of the "Twenty-six Etchings" of Whistler.

As noted in the body of the Catalogue, these proofs were not only printed by the artist himself, but with one exception bear upon the back the inscription "Angus" (in the case of the "Doorway and Vine," "C. Angus"), in Whistler's own handwriting, together with his "butterfly" signature. The identification of this "Angus" or "C. Angus," for whom they were thus, without doubt, specially selected, cannot be made with absolute certainty. There is no record of any relations between Whistler and such a person, and the name does not occur in the index of Mr. Pennell's exhaustive bibliography. Probably it was Mr. W. Craibe Angus of

Glasgow, who was one of the principal organizers of the Burns Exhibition in that city in the '90s. He was also a correspondent of Stevenson's, three of whose letters to him are included in the volumes edited by Sir Sidney Colvin. But Sir Sidney's note throws no light on this particular point, nor do the letters themselves contain any reference to Whistler or his work.

Mr. Evans is not one of those collectors who are concerned with "states" as such, and who acquire only the earliest, including incomplete "trial proofs," because of their rarity, or of some merely curious interest that attaches to them. From the purely artistic point of view, the best "state"—indeed, the only desirable "state"—is that, whether it is early or late, in which the artist has most fully realized his intention. There is a great variety of "states" represented in the present collection, but in the majority of cases they are those which best express the artist's idea and his feeling for his subject.

Mr. Evans was one of the first American collectors to appreciate the native school of art. Hence one will not be surprised to find here, if not a complete representation of etched work by American artists (any more than by European artists), at least a considerable number of prints showing the employment by them of various media both for original and reproductive purposes. These range from the work of some of our earlier masters in etching, mezzotinting and engraving on wood—Thomas Moran, William Sartain, Frederick Juengling, and others—to plates executed by Mr. Joseph Pennell within the last decade, while the eight subjects by Mr. Charles A. Platt show ample recognition of the talent of that excellent artist, and place him next to Whistler and Haden in numerical strength.

CLEVELAND PALMER.

CATALOGUE

FOURTH AND LAST EVENING'S SALE

THURSDAY, APRIL 3, 1913

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

BARILLOT, L.

1—COWS IN BARNYARD

2—HARNESSING

BASTIEN-LEPAGE

3—RETURN FROM THE FIELDS

Proof on Japan paper. Foxed.

BELLECCOUR, E. BERNE-

4—THE FAN

Foxed.

BUHOT, FELIX: 1847—1898

“Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the *form* of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself. But setting all this aside, it rests for us more especially to consider these visions of his dreams and things minutely observed into which he

threw all the force of his passionate, brilliant and tender soul.”—LÉONCE BÉNÉDITE, Curator of the Luxembourg Gallery, Paris.

5—LE RETOUR DES ARTISTES

(Beraldi, 125. Bourcard, 125.)

At the entrance of the Champs-Élysées. Third of four states, before name and address of the publisher.

“He interested himself in benumbed and depressed human beings with bent backs, hurrying along, tossed about by the winds and overcome by storms—miserable playthings of the elements and of life itself.”—LÉONCE BÉNÉDITE. Proof on Holland paper.

CHAMPOLLION, E.

6—MAROCAINS JOUANT AVEC UN VAUTOUR

Etching after painting by Fortuny. Proof on Japan paper.

COURTRY, CH.

7—THE GLEANERS

Etching after painting by Millet.

EICHELBERGER, R. A.

8—SUNSET GLOW

Etching after painting by George Inness. Double remarque proof on parchment signed by the painter and the etcher. One of the remarques is a portrait of the painter.

HADEN, SIR SEYMOUR: 1818—1910

"Among modern etchers of landscape, among modern exponents in the art of black and white of an artistic sympathy with pure and ordinary nature, Seymour Haden stands easily first."—WEDMORE, *Fine Prints*.

References: H. Harrington, D. Drake.

9—KENSINGTON GARDENS (H. 12. D. 12.)

The small plate. Second state. "There is more dry-point on the sward, and the horizontal shadows are added on the second path."—HARRINGTON. Published in *Etudes à l'eau-forte* (No. 111), under the title, "Lord Harrington's House from Kensington Gardens." Signed artist's proof on thin Japan paper.

10—EGHAM LOCK (H. 16. D. 15.)

Second of three states, as published in *Etudes à l'eau-forte* (No. XIII). "The signature is removed and the sky made quite white."—HARRINGTON. The plate was subsequently overlaid with a mezzotint ground in preparation for further work that was never completed. Signed artist's proof.

11—SHERE MILL POND (H. 37. D. 34.)

The small plate. First state. "This is less a study for the larger plate than that being done on a small plate and was found too small, the large plate was substituted for it."—SEYMOUR HADEN. Signed artist's proof.

12—BATTERSEA REACH (H. 52. D. 45.)

Second state. "The wherries in midstream, the sign-board in front and the oars are removed, the sky and

water are also cleared and a balloon rises above the railway-bridge. . . . A few early impressions of this state have a monkey instead of a cat on the quay wall." —HARRINGTON. Also, in the upper right-hand corner the present title and artist's name, instead of the earlier inscription: "Old Chelsea, Seymour Haden, 1863, Out of Whistler's Window." "Gives the sense of space and air. . . . Mr. Haden's love for large white space was never more strikingly manifested than in the published state of this etching."—P. G. HAMERTON, *Etching and Etchers*. Signed artist's proof.

13—KILGAREN CASTLE (H. 65. D. 58.)

Only state. One of the Welsh series executed in Haden's freest and most purely linear manner. Signed artist's proof.

14—THE TOWING PATH (H. 76. D. 67.)

Dry-point. First of three states, with "Hampton Court" added at bottom on the left, and before "The Towing Path" was inserted on the right. "Mr. Haden always thought this one of his best plates—an opinion, however, in which he has stood, he is bound to say, pretty much alone. Whether it is the lady or dog he knows not, but it has never been a favorite."—SEYMOUR HADEN. Signed artist's proof.

15—TWICKENHAM CHURCH (H. 107. D. 95.)

First state. Proof on thin Japan vellum signed by the artist.

16—FIRS. A STUDY (H. 126. D. 113.)

First state. This plate is also sometimes known as "High Park." Signed artist's proof.

(H. 145. D. 128.)

Second state. "This very favorite print exists in a couple of states. The second, though less rare, is scarcely perceptibly less fine than the first. In it a smoking chimney, a brig under sail, and two small sailing-boats—all of these objects in extreme distance—have been replaced by indications of the sheds of a dockyard."—WEDMORE. Mr. Harrington records a trial proof between the two states in which the changes noted made their first appearance. "With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this *is* manly work."—P. G. HAMERTON. "Perhaps, all things considered, the artist's masterpiece."—ATHERTON CURTIS. Sir Frederick Wedmore, in his most recent work, *Etchings*, speaks of the "Agamemnon" as "that splendid achievement of Seymour Haden's maturity . . . a plate which combines so many virtues, and in which I confess I do not discern a fault. Its composition . . . betrays, to him who is equipped with knowledge to read below the surface, Seymour Haden's familiarity with classic, with orthodox design. And technically, also, the plate is perfect. The barks of floating timber; the light breeze of a brilliant evening touching into long wavelet and ripple the waters of the tidal river; the abandoned warship in mid-distance; the low-lying shore, with the horizon-line; and then the flecked sky, one of the few great skies of all the Masters of Etching—a sky whose success is to be likened only to that of the skies in Rembrandt's 'Three Trees,' in his 'Landscape with a Ruined Tower,' in Claude's 'Cattle Going Home in Stormy Weather,' and in another piece of Seymour Haden's own, 'Sunset on Thames'—all these things, I say, that might

have fought with each other so much, are, in the 'Agamemnon,' cunningly blent into unity. Fine generalship has controlled them, and each one has fulfilled entirely its appointed task. Quite right, for once—let it be said again—has the purchasing public shown itself in esteeming this plate as the most important and delightful of Sir Seymour's work." Signed artist's proof.

18—A BRIG AT ANCHOR (H. 147. D. 130.)

First state. "This plate was actually etched from nature by moonlight."—HARRINGTON. Signed artist's proof.

19—AN ESSEX FARM (H. 155. D. 138.)

First state. "I like this plate and think it one of the best and most masculine of my works"—SEYMOUR HADEN. Etched on zinc. Signed artist's proof.

20—WINDMILL HILL (H. 163. D. 146.)

No. 1. Dry-point. Second state. "There are more horizontal lines in the sky and added cumuli clouds. The hedge on the right is changed in contour and slightly raised in height. There is also additional work in the reeds and the darker portion of the pool." HARRINGTON. "Windmill Hill is a high common near Swanage which has long served as a landmark for vessels at sea."—SEYMOUR HADEN. The most admirable Rembrandt-like, Geddes-like dry-point."—FREDERICK WEDMORE, in *Fine Prints*. And again, in *Etchings*, the same authority refers to it as "the rich and pregnant little dry-point." It belongs to the year 1877, which marks the beginning of Haden's last

period and of his last style, which was characterized by an increasing fondness for dry-point. Signed artist's proof.

21—CHALLOW FARM (H. 175. D. 158.)

Dry-point. First state. Haden ranked this and Wareham Bridge among his best plates, and preferred them even to his famous "Shere Mill Pond." Signed artist's proof.

22—WAREHAM BRIDGE (H. 176. D. 159.)

Dry-point. First state. "The two horses in the foreground are shaded, and the weeds between these and the right margin of the plate are almost entirely erased."—HARRINGTON. See note on No. 21. Signed artist's proof.

JACQUE, CHARLES: 1818—1894

"Ce que lui distingue, c'est la poésie pénétrante de ses paysages, c'est la charme intime de ses fermes, de ses cabarets, de ses paysanneries. Par là, il représente et il résume, dans ses petites estampes, toute notre école moderne de paysagistes et de peintres familiers . . . Où il est charmant au possible, c'est dans ses auberges, ses cours de fermes, ses paysages; on y respire la paix des champs, le bonheur du village, l'agréable et saine odeur des foins entassés."—CHARLES BLANC, *Gazette des Beaux-Arts*.

23—TROUPEAU DE VACHES À L'ABREUVOIR

Dry-point. Guiffrey, "Supplement of Dry-Points," No. 62. Third of five states. Deep shading of the mass. Sky uncleaned.

JUENGLING, FREDERICK

A pioneer of the "New School" of American wood-engraving (1880-1895), and one of its most brilliant technical exponents.

24—"THE LAND OF PROMISE" (CASTLE GARDEN)

Engraving on wood after the painting by Charles F. Ulrich, N.A., 1884.

L'HUILLIER, V.R.

25—MÆNIPPUS

Etching after painting by Velasquez.

MORAN, THOMAS

This distinguished American artist and member of the National Academy, was one of the first ten Americans to be elected members of the Royal Society of Painter-Etchers, London. His work won praise from Mr. Ruskin.

26—MORNING ON THE ST. JOHNS, FLORIDA

Etching after artist's own painting. Proof on thin Japan paper signed by the artist.

PENNEL, JOSEPH

Mr. Pennell has long been the most popular, as well as the most versatile and prolific of American etchers. His perception of the picturesque possibilities of a subject is unerring, while his cleverness in recording his impressions, combined with his feeling for decorative composition and his skill in printing his plates so as to make them yield their utmost of atmospheric suggestion, has delighted connoisseurs both in this country and in Europe. These qualities are all seen

to excellent advantage in the series of London etchings which were published in 1906, and to which the four prints included in the present collection belong. They are printed in a quiet golden brown that is most characteristic of London.

27—THE HOUSE WHERE WHISTLER DIED

"These etchings excel in suggesting the quality of surfaces, skies, water, foliage, the stone of the museums and churches, the brick of the Chelsea house fronts."—WALTER C. ARENSBERG, N. Y. *Evening Post*. Signed artist's proof.

28—ROSSETTI'S HOUSE

Signed artist's proof.

29—LINCOLN'S INN FIELDS

"The drawing of the buildings has the beauty and strength of structure, and at the same time it is suffused by the air and the light and the dark. No one has so splendidly rendered the different effects of sunlight on stone, the tired dull glare of the late afternoon, the brilliant hard white, the ivory softness, and the glorifying vagueness of the play of light and shade."—WALTER C. ARENSBERG, N. Y. *Evening Post*. Signed artist's proof.

30—THE GREAT GATE, LINCOLN'S INN

Signed artist's proof.

PLATT, CHARLES A.

Mr. Platt is without question one of the half-dozen finest etchers this country has produced. Writing of him in 1886, Mrs. Schuyler Van Rensselaer spoke of his "mastery over his art," and of the "simplicity, harmony, breadth, and unity of effect" his prints

possessed. Unfortunately he has long ago abandoned the needle. But the comparatively small number of plates he produced remain one of the *magna opera* of the art in America, and prints from them—of considerable rarity in most cases—are eagerly sought by the collector. Another thing that adds interest to Mr. Platt's work is that so much of it deals with native materials.

- 31—GLOUCESTER HARBOR: MORNING (Rice, 5.)
Only state. Signed artist's proof. Plate destroyed.

- 32—MARBLEHEAD (Rice, 13.)
First state. One of fifteen proofs. Signed artist's proof. Plate destroyed.

- 33—THE LITTLE RIVER HARTFORD (Rice, 18.)
First state. The dome of the State Capitol rises in the distance above the arch of the Main Street viaduct. Signed artist's proof.

- 34—INTERIOR OF FISH-HOUSES: GLOUCESTER HARBOR (Rice, 22.)
Second of three states. Signed artist's proof. Rare. Plate destroyed. One of the most beautiful of Mr. Platt's plates, and one of the soundest and most successful in its execution.

- 35—THE QUAY AT HAVRE (Rice, 73.)
Dry-point with etching. First of two states. Before the sky has been etched in, other lines have been introduced and details worked over, and numeral "7" added after the date. Signed artist's proof.

36—LOW TIDE, HONFLEUR (Rice, 84.)

Etching with dry-point. Trial proof "b," with added dry-point on mud and on the reflections. In the published state the reflection of a mast on the mud has been partly removed. Signed artist's proof.

37—HARBOR OF NAPLES (Rice, 87.)

First state. Signed artist's proof.

38—WILLOWS ON THE COAST (Rice, 97.)

First state. Signature added, reflections much lightened. Signed artist's proof from the Dows Collection. Plate destroyed.

RAMUS, E.

39—AN ARAB CHIEFTAIN

Etching after a study by Antonio Fabres. Proof on Japan vellum, signed by etcher. Foxed.

REMBRANDT, HARMENSZ VAN RIJN: 1606—1669

"In the whole history of art Rembrandt stands out as one of the solitary and unapproachable personalities who have struck out their own style, and stamped their influence, for good or for bad, on posterity. In his etched work his unique position is realized to even greater advantage than in painting."—A. M. HIND, of the Department of Prints and Drawings, British Museum, *A Short History of Etching and Engraving*.

40—JAN LUTMA (Bartsch, 276.)

Third state, after curved shading in the frame of the window at upper right-hand corner. "The 'Lutma' is the portrait of a goldsmith who was artist and artificer in one. Holding in one hand a figure on which he has been at work, the old man sits low in his high-backed

chair—looking out upon us, from under his skull-cap, as at the end of the labor of the long day of life. Behind him, in all states of the plate except the first state, there is a small-paned window, with high window-sill, and on the window-sill a bottle of water. When that window is added, nothing is lost, and much is gained. It explains and fits in with the illuminations of the piece; it is a part, unquestionably, of the design and purpose of Rembrandt in the portrait—its lines help agreeably the composition.”—FREDERICK WEDMORE, *Etchings*. Signed and dated 1656.

RENOUARD, PAUL

41—MOTHER AND CHILD

Foxed.

SARTAIN, WILLIAM

42—SYMPHONY

Mezzotint after painting by H. Siddons Mowbray. Remarque proof signed by the painter and the engraver.

SHIRLAW, WALTER

43—THE BATHERS

Photogravure reproduction of his painting. Signed by the artist.

TURNER, C. Y.

44—THE BRIDAL PROCESSION

(Myles Standish Series.) Etching by the artist after his own painting. Signed artist's remarque proof.

WHISTLER, JAMES A. McNEILL: 1834—1910

“With the master-etchers of the world—Meryon's equal in some respects, and, in some respects, Rembrandt's—

there stands James Whistler.—FREDERICK WEDMORE,
Fine Prints.

References: K. Kennedy (Grolier Club Catalogue), M.
Mansfield, W. Wedmore, T. Thomas.

45—LITTLE ARTHUR (K. 9. M. 7. W. 13. T. 8.)

Fifth state. Portrait of Arthur Haden, son of the
etcher, Sir Seymour Haden. One of the "Twelve
Etchings from Nature." (French Set.) Proof on
India paper.

46—STREET AT SAVERNE

(K. 19. M. 19. W. 11. T. 7.)

Fourth of five states. "The upper part of the gate [in
the distance] has been reworked with close horizontal
lines; there is slight shading at the top of the lamp."—
KENNEDY, *Grolier Catalogue*. Before name and ad-
dress of the printer were removed. One of the "Twelve
Etchings from Nature." (The French Set.) "There
are in the French set prints, like the night scene in
the Alsatian village, called 'Street at Saverne,' which
are as good as any that came after. And if looked at
carefully . . . the same arrangement of lines, the same
seeking for the same effects will be found there as in
the Venetian plates."—JOSEPH PENNELL.

47—GREENWICH PENSIONER

(K. 34. M. 33. W. 32. T. 15.)

Only state. Impression from canceled plate.

48—THAMES WAREHOUSES

(K. 38. M. 37. W. 35. T. 42.)

Second state. One of the "Sixteen Etchings."
(Thames Set.) "Here there is evidenced as close an
adherence to topographical fact, to local truth, as if

Hollar himself had been the etcher—but the needle, how constantly expressive, and, one might say, sometimes, how witty!—and the drawing of what decision, and of what finesse! The life of the River, half a century ago—the River ‘below the bridge,’ with the quaint warehouses and taverns, the wherries, barges, clippers, all the waterside population—lies before us, realized so fully, and yet with its appeal to the imagination, in these brilliant and exquisite pages. . . . What charm of the receding ‘coastline’—so to say—in the little ‘Thames Warehouses’!”—WEDMORE, *Etchings*. Proof signed with the artist’s butterfly signature.

- 49—EAGLE WHARF (K. 41. M. 40. W. 39. T. 40.)
(Tyzac, Whiteley & Co.) Thames opposite Rotherhithe. Only state. One of the “Sixteen Etchings.” (Thames Set.)

- 50—WAPPING WHARF (THAMES POLICE)
(K. 44. M. 43. W. 42. T. 43.)
Third state. “The sky is enriched with dry-point work.”—KENNEDY. “What interest, not only in the buildings, but in the exposed shore at low tide, in ‘Thames Police’!”—WEDMORE, *Etchings*.

- 51—SOUPE À TROIS SOUS
(K. 49. M. 49. W. 27. T. 25.)
Only state. “Some of Rembrandt’s beggars are marvelous. But what of Whistler’s tramps, the ‘Soupe à Trois Sous’ . . . ?”—JOSEPH PENNELL.

- 52—BIBI LALOUPETTE (K. 51. M. 51. W. 30. T. 30.)
Second state. “A charming study of a boy sitting on a sloping bank.”—T. R. WAY, *The Art of J. McNeill Whistler*. “He was the son of Lalouette, who kept a

pension near the Rue Dauphine, at which Whistler, Legros, Fantin and others used to take their meals in those early days.”—FREDERICK WEDMORE, *Whistler's Etchings*.

53—BECQUET (K. 52. M. 52. W. 48. T. 54.)

Third of four states. “Some of the lines at the sides and bottom have been deepened, and others have been added. The lower edge of the plate has been cleaned.”—KENNEDY. One of the “Sixteen Etchings” (Thames Set), where it appeared with the title of “The Fiddler.” Sir Seymour Haden said of this plate, “Rembrandt never did anything finer.” “The figure of the violoncellist is merely indicated with a few swift lines; but the head is fully elaborated with an incomparable minuteness and fineness of touch. The more closely it is examined the more complete and finished it appears and the more beautiful its workmanship.”—Mrs. SCHUYLER VAN RENSSELAER, *Century Magazine*, August, 1893. “Whistler told me that this plate was originally an oblong etching of West Point, made by an old classmate, who brought it to him for his opinion. Whistler scraped off the view of West Point and put Becquet in its place; why, he did not say. At lower right corner the stacked muskets may be plainly seen.”—KENNEDY. Proof signed by the artist with his “butterfly” signature.

54—THE LITTLE POOL

(K. 74. M. 73. W. 72. T. 48.)

Eighth state. The two lines of lettering that ran across the bottom of the plate have been removed. “The man sketching is Percy Thomas, and the man standing Serjeant Thomas.”—KENNEDY. Proof signed by the artist with his “butterfly” signature.

55—EARLY MORNING, BATTERSEA

(K. 75. M. 75. W. 79. T. 64.)

Only state. Mr. Wedmore catalogued this plate under the title of "Cadogan Pier." On the proof in the New York Public Library it is called, in Whistler's own writing, "Battersea Dawn." One of the "Sixteen Etchings" (Thames Set). "‘Cadogan Pier,’ which may be compared with the lithograph entitled ‘Early Morning,’ is a poetical etching of the river off Battersea in the morning mist, when ‘a common greyness silvers everything.’"—T. R. WAY, *The Art of J. McNeill Whistler*.

56—OLD HUNGERFORD BRIDGE

(K. 76. M. 76. W. 80. T. 37.)

Showing Hungerford Pier. Old Suspension Bridge now removed to Clifton Borough in the distance. Third state. "The sky is reworked and the smoke from the steamboat in the center is clearly outlined."—KENNEDY. One of the "Sixteen Etchings." (Thames Set.) "The reflections in the water are exquisite, and in the far distance the buildings down the river are indicated with great subtlety of touch."—T. R. WAY, *The Art of J. McNeill Whistler*.

57—DOORWAY AND VINE (K. 196. M. 193. W. 161.)

Ninth state. "There are two new and apparently older girls in the window. One is seen in profile, seated, wearing a scarf on her head, and the other stands beside her."—KENNEDY. One of the "Twenty-six Etchings." Thirty sets only, issued, 1886. "The second group of Venice themes consists of the Venetian plates which formed by far the greater part of Messrs. Dowdeswell's portfolio, *Twenty-six Etchings*: the rest . . . being English scenes . . . came in pleasantly

enough with the Venetian; but it was the Venetian that secured for the set the prestige it has almost from its first publication enjoyed.”—FREDERICK WEDMORE, *Etchings*. Proof printed by the artist and signed with his “butterfly” signature. This proof also bears on the back the name “C. Angus” in Whistler’s writing, and his “butterfly” signature.

58—TURKEYS (K. 199. M. 196. W. 165.)

Second state. “With the dry-point lines behind the head of the man at the right. The butterfly is in the lower left-hand corner.”—KENNEDY. One of the “Twenty-six Etchings.” See No. 57. “Here. . . was . . . in ‘The Garden,’ and that other garden piece called ‘Turkeys,’ the most life-like and graceful and sympathetic portrayal of the ways of common folk in the intimacy of gossip or the intimacy of leisure, with their proper frame and *décor* of humble dwellings and of courtyard gardens.”—FREDERICK WEDMORE, *Etchings*. Proof printed by the artist and signed with his “butterfly” signature. The proof also bears on the back the name “Angus” in Whistler’s writing, and his “butterfly” signature.

59—FRUIT STALL (K. 200. M. 197. W. 166.)

Seventh state. “There is closer work in the shadow of the doorway, and the figures in it are completed. The shadow of the awning is again reduced; and there are new touches of shading behind the seated woman at right, under and behind the chair at left, etc.”—KENNEDY. One of the “Twenty-six Etchings.” See No. 57. Proof printed by the artist and signed with his “butterfly” signature. The proof also bears on the back the name “Angus” in Whistler’s writing, and his “butterfly” signature.

60—SAN GIORGIO

(K. 201. M. 198. W. 167.)

Fourth state. "The dome and façade are completed; boats hang on davits above the rail of the steamer; the undulating lines in the sky have been removed, and the butterfly is added at lower left."—KENNEDY. One of the "Twenty-six Etchings." See No. 57. Proof printed by the artist and signed with his "butterfly" signature. The proof also bears on the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

61—NOCTURNE: PALACES (K. 202. M. 199. W. 168.)

Eighth of nine states. "The house in the center is shaded by thin horizontal lines, the upper large balcony of the house at left is further shaded by lines running in different directions, and the one below it by thin horizontal lines. There is new work in the arch, in the shading in the water (horizontal and diagonal lines at left), and on the house at left, which is shaded just above the water by diagonal lines. These lines run across the doorway to the gondola, and are lost in the shadows of the balcony."—KENNEDY. One of the "Twenty-six Etchings." See No. 57. Proof printed by the artist and signed with his "butterfly" signature. The proof also bears upon the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

62—THE BRIDGE

(K. 204. M. 201. W. 171.)

Eighth state. "Some of the dry-point lines in the sky and water have been removed."—KENNEDY. One of the "Twenty-six Etchings." See No. 57. "A vision of a remote and little-visited district (for the bridge is the mere foreground of the composition)."—FREDERICK WEDMORE, *Etchings*. Proof printed by the

artist and signed with his "butterfly" signature. The proof also bears on the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

63—FISHING BOATS (K. 208. M. 205. W. 178.)

Fourth of five states. One of the "Twenty-six Etchings." See No. 57. Proof printed by the artist and signed by him with his "butterfly" signature. A small hole near the lower left-hand corner has been skilfully repaired. There is also a small break in the sky at the right of hanging nets.

64—PONTE DEL PIOVAN (K. 209. M. 206. W. 179.)

Sixth state. "New vertical lines center and right, in the reflection of the arch."—KENNEDY. One of the "Twenty-six Etchings." See No. 57. Proof printed by the artist and signed with his "butterfly" signature. The proof also bears upon the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

65—THE RIALTO (K. 211. M. 208. W. 181.)

Second state. One of the "Twenty-six Etchings." See No. 57. Proof printed by the artist, and signed with his "butterfly" signature. The proof also bears on the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

66—NOCTURNE: FURNACE (K. 213. M. 210. W. 183.)

Seventh state. One of the "Twenty-six Etchings." See No. 57. Proof from canceled plate printed by the artist and signed with his "butterfly" signature. The proof also bears on the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

67—A QUIET CANAL (K. 214. M. 211. W. 184.)

Fifth state. "The dry-point lines in the foreground have been erased."—KENNEDY. One of the "Twenty-

six Etchings." See No. 57. "A beautiful view of a canal curving between two rows of buildings, with very delicate reflections in the water."—T. R. WAY, *The Art of J. McNeill Whistler*.

Proof printed by the artist and signed with his "butterfly" signature. The proof also bears upon the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

68—LA SALUTE: DAWN (K. 215. M. 212. W. 185.)

Dry-point. Fourth state. One of the "Twenty-six Etchings." See No. 57. "A marvelous dry-point, which shows the sun rising over a group of buildings and domes, across a wide expanse of water. The qualities of this plate, which has but the slightest dry-point skeleton, depend upon the most wonderful printing, each impression being really a painting by Mr. Whistler on the copper."—T. R. WAY, *The Art of J. McNeill Whistler*. Proof printed by the artist and signed by him with his "butterfly" signature. The proof also bears on the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

69—LITTLE COURT (K. 236. M. 232. W. 173.)

Only state. One of the "Twenty-six Etchings." Sir Frederick Wedmore describes the English scenes in this series as "little pieces, homely but dainty—wonderfully and promptly expressive" (*Etchings*). Proof printed by the artist and signed with his "butterfly" signature. The proof also bears on the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

70—DRURY LANE (K. 237. M. 234. W. 176.)

Only state. One of the "Twenty-six Etchings." See No. 69. Proof printed by the artist and signed with

his "butterfly" signature. The proof also bears on the back the name "Angus" in Whistler's writing, and his "butterfly" signature.

X 71—A FRAGMENT OF PICCADILLY

(K. 256. M. 252. W. 208.)

Only state. Sir F. Wedmore says that "the first years after Venice abound in instances" where the little copper is "used like a notebook—a memorandum is entered upon it; nothing more" (*Etchings*). Proof printed by the artist, and signed by him with his "butterfly" signature.

ORIGINAL DRAWINGS

W. J. HENNESSY

Height, 13 inches; width, 8½ inches

- 72—FIGURE OF A WOMAN BEARING A SHEAF IN GRAIN FIELD
Charcoal drawing, reinforced with Chinese white. On gray paper.

HOMER D. MARTIN

- 73—SIGNED CHARCOAL DRAWING

Height, 14½ inches; width, 10¼ inches

Reinforced with Chinese white. Landscape with brook, showing reflections of light in water and study of tree forms. On bluish paper. Signature of artist appears twice.

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